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'Fearing that you would perish by your mother's schemes and she by your hand, he contrived deliverance.'

5. Eur. Med. 1256-7 :

θεοῦ δ' αἵματι πίτνειν
φόβος ὑπ' ἀνέρων.

αἵματι is corrupt (*pace* Dr. Verrall), but, however it is emended, the sense must be, 'We fear that divine blood will be shed by man.'¹ That this rendering does not ascribe to Euripides any extraordinary ignorance of his "moods and tenses" (see this Journal, Vol. III, p. 347 at bottom), seems to me certain.

F. B. TARBELL.

TWO *Sprüche* OF WALTHER VON DER VOGELWEIDE.

31, 33.

In nomine dumme ich wil beginnen : sprechent amen
(daz ist guot für ungelücke und für des tievels sâmen),
daz ich gesingen müeze in dirre wise alsô,
swer höveschen sanc und fröide støre, daz der werde unfrô.

This is Lachmann's punctuation of the first four verses. All later editors, except von der Hagen, follow him, and thereby commit themselves to a complicated interpretation. Apart from the awkward parenthesis, Lachmann seems to prescribe a translation something like this: 'Say Amen to that, (and wish) that I may sing in this strain in such a manner that whoever hinders courtly song and joys may be rendered unhappy.'

Uhland's version of the passage (*Schriften*, V 60, published 1822) appears to have been neglected or forgotten :

'In nomine domini ! ich will beginnen, sprechet : Amen !
Das ist gut für Ungelücke und für des Teufels Samen.
Das ich nun singen müsse in dieser Weise also,
Wer höfischen Sang und Freude störe, dass der werde unfroh !'

This rendering of the first two verses is more simple and natural in tone than is possible in any translation entangled in Lachmann's punctuation. But in the third and fourth verses the sense labors ; and for this, Walther's usually perspicuous style can scarcely be made responsible. The difficulty appears to be due rather to the

¹ Homer furnishes two parallel cases :

σοὶ δ' οὐ δέος ἔσθ' ἀπολέσθαι. M. 246.
οὐδέ τί τοι παθέειν δέος οὐδ' ἀπολέσθαι. ε. 347.

supposition that the first verse contains a serious invocation. Assuming this latter to be, on the contrary, a parody, the following new punctuation is now offered:

In numme dumme ich wil beginnen: sprechent, âmen!
 daz ist guot für ungelücke und für des tievels sâmen,
 daz¹ ich gesingen müeze in dirre wise alsô.
 swer hoveschen sanc und fröide stære, daz der werde unf rô!

The first verse is a taunting variation of the pious flourish with which dull epic singers at court² began their narrations. Wilmanns² 181 has made an instructive collection of such phrases, citing the poems;³ but no editor appears to have noticed in this passage Walther's bitterly satirical use of the most characteristic turn of them all. There is ground for supposing that the epic poets and *spillnute* were among his best-hated and most persistent rivals (Wilmanns, *Leben* 286, and the authorities cited on p. 456); and they—and their like—appear to be the cause of our poet's lament (32, 1-4):

ich hân wol und hovelichen her gesungen:
 mit der hovescheit bin ich nû verdrungen,
 daz die unhoveschen nû ze hove genæmer sint dann ich.
 daz mich êren solde, daz unêret mich.

It is, therefore, with a touch of comic pathos that Walther emphasizes his hatred by beginning the *spruch* in the droning style of these poetasters:⁴

'In numme dumme I will begin: say, Amen! It is good

¹ For this construction with *daz*—*daz*, cf. 78, 35 *daz ist uns ein trôst vor allem trôste, daz man dâ ze himel ir willen tuot*.

² I assume, with Lachmann (p. 199), that this *spruch* was sung in Austria. But cf. Wilmanns² 182, and *Leben* 57. For a synopsis of the views of earlier authorities cf. Menzel 158-161.

³ Cf. Uhland, III 329. Mr. B. J. Vos has kindly furnished the following additional parallel, from the invocation in Heinr. v. Veldeke's *Servatius*:

In Gods namen ende in sÿnen vreden
 Soe beghennen wÿ deser reden
 Ende spreken inden beghinne aldus:
 Sancti Spiritus
 Assit nobis gracia!

⁴ Cf. 103, 37 '*ich und ein ander tÿre, wir dænen in sîn ðre, daz nie kein mûnch ze kôre sô sêre mê geschrei*.' This self-criticism, which Walther puts in the mouth of one of the objectionable *einer hande diet*, occurs in a *spruch* which Rieger 15 connects with 31, 33.

against ill luck and the devil's seed [but not to the credit of art, or of my poetry] that I should have¹ to sing in this strain, in such a fashion. Whoever² brings courtly song and merriment into discredit, may he be joyless!³ The first three lines are entirely distinct from the rest of the *spruch*, both in idea and in expression. The scoffing invocation is followed by a real invective, thoroughly characteristic of the style and art of the minnesong. In the next verse (5) the tone rises to a dignified protest against these interlopers, as well as to a justification of his own art; and the poem ends with a personal appeal to Duke Leopold. In the translation, I have written (with Wackernagel and Bartsch) *numme dumme* for *nomine domini*, because B gives *dumme*,⁴ and because the verse demands such a contraction in this place (Wilmanns² 180). The proposed reading heightens the sarcasm.

This *spruch* was formerly made much use of, in biographies of Walther, as the first written in this 'tone,' and as a 'Weihestrophe.' The name was bestowed on account of the 'förmliche und ausdrückliche Einweihung' (Rieger 13). Paul (PBB 8, 165-6) has rightly denied that the strophe has any such solemn significance; cf. also Wackernell, Zs. f. d. Ph. 14, 246. But the question still remains whether the first verse is not the *mock*-consecration of what the poet considers an *unhövescher sanc* (31, 36), begun in self-defence. Cf. Wilmanns, Leben 277: 'Mit dem Vortrag von Sprüchen hatte Walther sich über die Schranke gewagt, die bis dahin für den ritterlichen Sänger gegolten hatte.'⁵ Wilmanns² 180 calls the first lines 'komisch gefärbt.' But if only a laugh is to be raised, the cost of it would have to be borne in the end by the poet who debased his muse to travesty. If, on the contrary, while crossing himself with mock piety against the deviltries of his opponents, he takes off their style in bitter sarcasm, the loss is theirs, and his hearers are won.

¹ For this sense of *müeze* cf. Iwein 6557 *nû vürht ich aber vil sêre daz ich dise grôz êre vil tiure gelten müeze* (lest I should have to pay, etc.)

² For *swer* followed by an imprecation, cf. 11, 14 *swer dir fluoche, sê verfluochet mit fluoche volmezzen!*

³ *daz*, introducing a wish, occurs: 52, 18; 64, 34; 95, 2; 100, 18; cf. Iwein 6660 *daz ims doch got niht lône, der daz sô vlîzeclîchen tete!*

⁴ Cf. 'the land of Nummerdumen amen, that lies on the other side of Monday.' Uhland, III 228

⁵ Cf. Menzel 159.

108, 6.

This strophe, which Lachmann printed among Walther's poems, as 'not unworthy of him,' was reclaimed by Wackernagel-Rieger (xv) for Ulrich von Singenberg; and later editors have followed them (Wilmanns² 368). In Ulrich's poems it has usually found a place after 72-75 A (WR 246; Bartsch, Schweiz. Minnes. 43), which are in the same 'tone'; but no close connection between them has been noticed. Bartsch (xxxviii) says: 'ganz passend ist an dieses Lied [72-75 A] die in gleichem Tone gedichtete Trauerstrophe um Walthers Hingang angereiht.' But a comparison with Walther shows that the strophe in question is modelled after 100, 24—101, 22, and also that it formed in all probability the last verse of Ulrich's song (72-75 A).

Walther 100, 24 *frô Welt*. Wackernagel-Rieger 245, 25 *mîn vrô Welt*. W 101, 5 (cf. 117, 8) *frô Welt, ich hân ze vil gesogen: ich wil entwonen, des ist zît. dîn zart hât mich vil nâch betrogen, wand er vil sîezer frôiden gît*. WR 245, 6 *dêst ir sîle, der ich sô holdez herze trage, daz si sô sîezer sîeze wenet, daz man sich næte nâch der lieben liebe senet. waz diu werde minneclîcher minne (frôide C) gît dem, der, etc.* W 101, 3 *sô dû mir rehte widersagest, sô wirst dû niemer wol gemuot*. WR 245, 13 *wie kunde ich werden hôhgemuot âne ir trôst*. W 100, 35 *gedenk waz ich dir êren bôt, waz ich dir dînes willen lie, als dû mich dicke sêre bâte*. WR 245, 21 *dem tuot si liep und êre schîn . . . swen si mit willen frôide wert, dem gît si frôiden swaz er ir zer welte gert*. W 101, 9 *do ich dich gesach reht under ougen* (cf. 75, 3). *dô was dîn schowen wunderlîch . . . al sunder lougen*. WR 245, 19 *er muoz lachen, swer ir under ougen siht*. This suggests for the lacuna after *wunderlîch* a phrase like *des muost ich lachen*, in place of Lachmann's *des muoz ich jehen*. Cf. MSH 2, 332 *dem argen under ougen daz gelücke suoze lachet*. W 101, 21 *got gebe dir, frowe, guote naht: ich wil ze herberge varn*. WR 246, 7 *uns ist unsers sanges meister an die vart, den man ê von der Vogelweide nande, diu uns nâch im allen ist vil unverspart. waz frumt nû swaz er ê der welte erkande?* The moralizing tone in this last is characteristic of Ulrich's attitude towards Walther's poetry. It occurs again in his adaptation (WR 211, 9) of Walther's *spruch* 28, 1.

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